U2 The Unforgettable Fire

ALBUM

A Sort of Homecoming

Pride (In the Name of Love)

Wire

The Unforgettable Fire

Promenade

4th of July

Bad

Indian Summer Sky

Elvis Presley and America

MLK

BONUS AUDIO CD

Disappearing Act

A Sort of Homecoming (Live)

Bad (Live)

Love Comes Tumbling

The Three Sunrises

Yoshino Blossom

Wire (Kevorkian Remix)

Boomerang I

Pride (In the Name of Love)

A Sort of Homecoming (Remix)

11 O'Clock Tick Tock

Wire (Celtic Dub Mix)

Bass Trap

Boomerang II

4th of July

Sixty Seconds in Kingdom Come

Brian Eno

THE UNFORGETTABLE FIRE WAS AN ALBUM THAT NONE OF US EXPECTED TO MAKE. WHEN WE STARTED WORK ON IT THERE WASN'T A WELL FORMED VISION OF WHERE IT WOULD GO – BUT THERE WAS A HUGE AMOUNT OF CREATIVE ENERGY AROUND, AND A FEELING ON EVERYONE'S PART THAT WE WERE AFTER SOMETHING NEW.

U2 was already a successful band, and could probably have happily carried on making the kind of records which had established them. But they wanted to go somewhere else, to break the mold that they had built. That quality of creative ambition continues to distinguish them.

Danny and myself, as producers, in turn had the feeling that we wanted to try to incorporate some of the ideas that we'd been developing together in the two or three years previously. These ideas, which had to do with extending the sonic palette and creating a more scenographic form of music, had mostly been worked out in more abstract forms of music, with artists such as Jon Hassell and Harold Budd, and on our album *Apollo*. We were excited by the possibility of allying some of those ideas to a more energetic and fiery music, and working with U2 was our opportunity to do that.

From the beginning, the working relationship we had was friendly and fruitful. It's a credit to the band that they made us feel completely welcome from the moment we appeared and were extraordinarily open to new ideas. But the flow wasn't just one way: being with the band and watching their determination to push themselves as far as they could go was a real education. And despite their infectious Irish humour, they took themselves, and their mission, entirely seriously. The record took a long time to make, but the energy and commitment rarely flagged.

By the time we'd finished the record I was quite exhausted by it. I didn't have an appetite to hear it again for a few months, and when I did, it was by accident. I was walking through Chelsea and heard something amazing issuing up from a basement flat. I thought, "What IS that?", and it took me a few seconds to realise that it was *The Unforgettable Fire*. That's when I knew we'd made something special.

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Daniel Lanois

BURNING HEARTS WITH LIMITED TOOLS MADE FOR A FAMILY PRACTICE. THE USUAL TUG OF WAR – EXPERIMENTAL MUSIC AT ONE END OF THE ROPE AND POP SONG AT THE OTHER END – KEPT US UP MANY LATE NIGHTS.

I loved my new Irish friends and fought for them at every bend in the road. I had pretty much rebelled against the conventional studio, and so Slane Castle appealed to me with its endless array of rooms and corridors.

Many emotions ran through me during the making of *The Unforgettable Fire*. There I was, a Canadian kid, having just come off of three years of experimental music making with Eno… signal paths mixed with poetry running through my head.

At that time Larry Mullen had developed an amazing powerhouse hi-hat technique. We saw this as a window of rhythmic opportunity, why not apply Larry's hi-hat technique to other drums? A timbali to the right and a tom-tom to the left instantly gave Larry new colors to work with. This transformation propelled the rhythm engine to a new position for the band. The song "The Unforgettable Fire" displays my point.

The fundamental appetite to seek the extraordinary was with us then as it is now. We had nowhere to turn to, we could only turn to a member of our little family practice. Many hidden dimensions lay under the skins of our team members, one onion skin at a time... peeled away... to finally expose *The Unforgettable Fire*.

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Bert van de Kamp

1984 WAS A FUNNY OLD YEAR. NOTHING LIKE GEORGE ORWELL HAD IMAGINED. AND IT WENT BY IN A FLASH. NEW WORLD LEADERS LIKE KONSTANTIN CHERNENKO AND RONALD REAGAN (SECOND TERM) CAME INTO POWER AND FOUGHT EACH OTHER TO THE TEETH IN A FRANKIE GOES TO HOLLYWOOD VIDEO CLIP.

Bishop Tutu won the Nobel Peace Prize and the first Apple® Macintosh® went on sale. A solar eclipse happened on May 30th, while U2 were working on their new album in an old castle in rural Ireland with a little help of new friends: producers Brian Eno and Daniel Lanois. They all took time off to watch the eclipse, filmed by Barry Devlin (see The Making of The Unforgettable Fire Documentary).

Expectations were sky-high for this, the pivotal fourth album by this already very successful group. Labels like 'post-punk' or 'post-doom' no longer seemed to fit; it was time for a new perspective, a new musical landscape. Choosing a multi-talented artist like Eno to produce showed the group's determination to take its music to a new level. When I interviewed him that year in Amsterdam, where he had an exhibition of his video art, Eno had just finished the U2 job and offered me his opinion of the group as 'soul musicians.'

'I mean music done from a deep part of oneself rather than just a little clever part,' he explained, and then added: 'I thought they were being treated as a punk band. There is a real emotional subtlety in what they do. It's not just straightforward aggressive music. There are some very melancholic and sinister undertones.'

The Unforgettable Fire, when it was released, caused a certain amount of confusion among friends and foes alike. What is this? "Pride (In The Name of Love)" and "Bad" immediately stood out as potential classics, but what about this over six-minute 'ambient' track "Elvis Presley and America"? Put that record on again. Slowly the magic began to work and we got the flow of it. In my review for Dutch music magazine *OOR* I gave it the thumbs up. I used the phrase 'healing music' which I had come across in a 1981 interview with Bob Dylan.

'I just have to hope there's some kind of way this music that I've always played is a healing kind of music,' Bob said, 'I mean, if it isn't I don't wanna do it. Because there's enough stuff, so-called music, out there, which is sick music. It's just sick.'

To me U2 were on Bob's side of the fence. I had heard more than enough adolescent variations of nausea and self-pity in my day. Sex and drugs and rock and roll? Nice riff, Mr. Dury, but somehow there must be more. On *The Unforgettable Fire* U2 showed a way out. Getting to know the guys a little bit helped me to get rid of my doubts concerning their sincerity, integrity and their love of music.

So was there nothing wrong with the record? Well, of course there was, but not so easy to pinpoint. Every piece of music is a product of its time. A certain amount of chaos has often been the start of something new, and experimenting in art goes beyond the concept of winning and losing anyway. Here a very funny critical remark by my Irish colleague, the late Bill Graham springs to mind: 'There are a few moments when the Eno/Lanois production gloss dresses up Irish mutton as lamb.'

Many years later The Edge, looking back on the album, admitted that the band members had a few reservations of their own. 'We were frustrated that some of the songs on *The Unforgettable Fire* were left in a semi-raw state, which gives them a real freshness and a real beauty. I know, for instance, that Bono would have loved the opportunity to finish "Elvis Presley and America" and to really develop the lyrics and the melodies, and really discipline that piece into a cohesive song. And on "Bad", I know, there are lines that he would have liked to be able to rewrite. Personally, I love both songs, especially I love the lyrics of "Bad". I think they're among his best. (1998)'

Looking back, *The Unforgettable Fire* also supplied a framework and a way of recording that would prove to work well for the band, regardless of Eno and Lanois being involved.

'It's amazing,' Bono told me in 1996, 'Every time we make a record we almost have to start again. This has been happening since *The Unforgettable Fire*, really, and still in order to keep it fresh for ourselves we have to not know what we're doing. We have to be out of our depths. Then you'll start to question everything you're doing, but maybe this is what we need to work.'

In many ways *The Unforgettable Fire* was groundbreaking, innovative and influential; a stepping stone for future masterstrokes, starting with *The Joshua Tree*. But that's another story.

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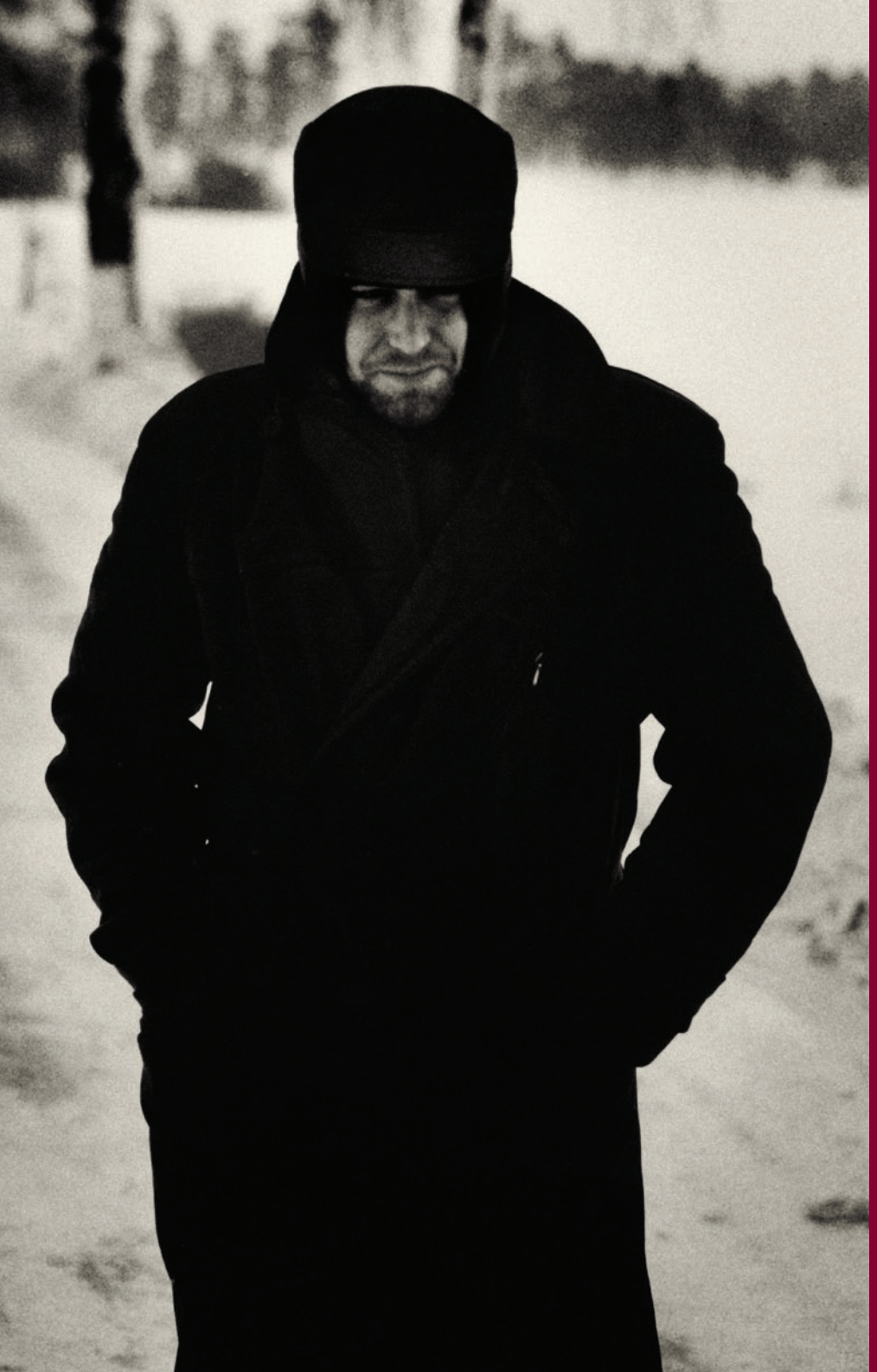


A SORT OF HOMECOMING

And you know it's time to go
Through the sleet and driving snow
Across the fields of mourning to a light that's in the distance

And you hunger for the time
Time to heal, 'desire', time
And your earth moves beneath your own dream landscape

Oh on borderland we run
I'll be there, I'll be there tonight
A high-road, a high-road out from here

The city walls are all come down
The dust a smoke screen all around
See faces ploughed like fields that once
Gave no resistance

And we live by the side of the road
On the side of a hill as the valleys explode
Dislocated, suffocated
The land grows weary of its own

O come away, o come away, o come, o come away, say I
O come away, o come away, o come, o come away, say I

Oh, oh on borderland we run
And still we run, we run and don't look back
I'll be there, I'll be there
Tonight, tonight

I'll be there tonight, I believe
I'll be there so high
I'll be there tonight, tonight

Oh come away, I say, o come away, I say

The wind will crack in winter time
This bomb-blast lightning waltz
No spoken words, just a scream

Tonight we'll build a bridge across the sea and land
See the sky, the burning rain
She will die and live again tonight

And your heart beats so slow
Through the rain and fallen snow
Across the fields of mourning to a light that's in the distance.
Oh, don't sorrow, no don't weep
For tonight at last I am coming home
I am coming home

PRIDE (IN THE NAME OF LOVE)

One man come in the name of love
One man come and go
One man come he to justify
One man to overthrow

In the name of love
What more in the name of love
In the name of love
What more in the name of love

One man caught on a barbed wire fence
One man he resist
One man washed up on an empty beach
One man betrayed with a kiss

In the name of love
What more in the name of love
In the name of love
What more in the name of love

Early morning, April four
Shot rings out in the Memphis sky
Free at last, they took your life
They could not take your pride

In the name of love
What more in the name of love
In the name of love
What more in the name of love

In the name of love
What more in the name of love
In the name of love
What more in the name of love

Released as a single September 1984
Catalogue numbers:
IS202, ISD202, 12IS202, CIS202
Chart positions: UK #3, US #33

Tracklisting:
Pride (In The Name Of Love)
Boomerang I (Instrumental)
Boomerang II
4th of July (Long Version)
11 O'Clock Tick Tock
A Celebration

WIRE

Innocent and in a sense I am
Guilty of a crime that's now in hand
Such a nice day to throw your life away
Such a nice day, to let it go

Cold in his eyes, I can't believe it
Cold in his heart and soul
Heart and soul

Cold man, such a cold heart
Such a cold man, I watch you tear yourself apart
So lay me down, my soul to keep
So lay me down, the longest sleep
Oh, the longest sleep

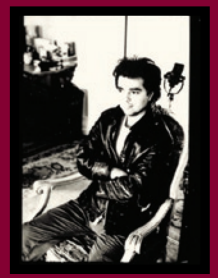
In I come and out you go you get
Here we are again, now place your bets
Is this the time, the time to win or lose?
Is this the time, the time to choose?

Cold in his eyes, I can't believe it
So deep inside a cold fire
Cold in his heart and soul

Don't do it, d-d-don't do it
Don't do it, d-d-don't do it
Anytime you're on the earth… is kissing time

You can't take me, that's right but you can keep me going

It's so white trash if you've got the cash
A cartoon cut out, a cut-throat let out
I'm on your side, we're both right
Hey, I'm alright Jack, you get off my back
I'm no dope, I'll give you hope
Here's the rope
Here's the rope
Now swing on it



THE UNFORGETTABLE FIRE

Ice, your only rivers run cold
These city lights, they shine as silver and gold
Dug from the night, your eyes as black as coal

Walk on by, walk on through
Walk till you run and don't look back
For here I am

Carnival, the wheels fly and the colours spin
through alcohol
Red wine that punctures the skin
Face to face in a dry and waterless place

Walk on by, walk on through
So sad to besiege your love… oh hang on

Stay this time, stay tonight in a lie
I'm only asking, but I, I think you know
Come on take me away, come on take me away
Come on take me home, home again

And if the mountains should crumble
Or disappear into the sea
Not a tear, no not I

Stay this time, stay tonight in a lie
Ever after is a long time
And if you save your love, save it all, save it all
Don't push me too far, don't push me too far
Tonight, tonight

Released as a single April 1985
Catalogue numbers:
IS220, ISD220, 12IS220, K-9561
Chart position: UK #6

Tracklisting:
The Unforgettable Fire
A Sort of Homecoming (Live from Wembley)
The Three Sunrises
Love Comes Tumbling
Bass Trap (Instrumental)
Sixty Seconds in Kingdom Come
MLK

PROMENADE

Earth, sky, scenery
Is she coming back again?
Men of straw, snooker hall
Words that build or destroy
Dirt, dry, bone, sand and stone
Barbed wire fence cut me down
I'd like to be around in a spiral staircase
To the higher ground

And I, like a firework, explode
Roman candle, lightning, lights up the sky

In cracked streets, trample underfoot
Side-step, sidewalk
I see you stare into space
Have I got closer now, behind the face?

Oh, tell me, Cherry you dance with me
Turn me around tonight
Up through the spiral staircase to the higher ground
Slide show, seaside town
Coca-cola, football radio, radio, radio, radio, radio, radio

BAD

If you twist and turn away.
It you tear yourself in two again.
If I could, yes I would
If I could, I would let it go.
Surrender, dislocate.

If I could throw this lifeless life-line to the wind.
Leave this heart of clay, see you walk, walk away
Into the night, and through the rain
Into the half light and through the flame.

If I could, through myself, set your spirit free
I'd lead your heart away, see you break, break away
Into the light and to the day.

To let it go and so to find a way.
To let it go and so find a way.
I'm wide awake.
I'm wide awake, wide awake.
I'm not sleeping.

If you should ask, then maybe
They'd tell you what I would say
True colours fly in blue and black
Blue silken sky and burning flag.
Colours crash, collide in blood-shot eyes.

If I could, you know I would
If I could, I would let it go.

This desperation, dislocation
Separation, condemnation
Revelation, in temptation
Isolation, desolation
Let it go and so to find a way
To let it go and so to find a way
To let it go and so to find a way

I'm wide awake, I'm wide awake, wide awake
I'm not sleeping
Oh no, no, no.

INDIAN SUMMER SKY

In the ocean cuts ring deep, the sky
Like there, I don't know why
In the forest there's a clearing
I run there towards the light
Sky, it's a blue sky

In the earth the hole deep, deep, decide
If I could I would
Up for air to swim against the tide
Hey, hey, hey
Up towards the sky
It's a blue sky

To lose along the way the spark that set the flame
To flicker and to fade on this the longest day

So wind, go through to my heart
So wind, blow through my soul
So wind, go through to my heart
So wind, blow through my soul
So wind, go through to my heart

You give yourself to this the longest day
You give yourself, you give it all away

Two rivers run too deep, the seasons change and so do I
The light that strikes the tallest trees the light away for I
The light away, up towards the sky
It's a blue sky

To lose along the way the spark that set the flame
To flicker and to fade on this the longest day

So wind, go through to my heart
So wind, blow through my soul
So wind, go through to my heart
So wind, blow through my soul
So wind, go through my heart
So wind, blow through my soul
So wind, go through to my heart

You give yourself to this the longest day
You give yourself, you give it all away

ELVIS PRESLEY AND AMERICA

(Black flash)
Black flash over my own love
Tell me of my eyes
Black flash come through my own life
Telling these things
And I believe in you
And I believe in you

Black flash sees the sky
And it turns its side from you
She won't turn my back
And I know your tears are blue
And you know
And your sky is feeling blue
And your heart
So cold when I'm with you
And you feel
Like no one told you to
And your time is on side
And your time with me
Oh, don't talk to me
Oh, don't talk to me
Don't talk to me

You know
Like no one told you how
But you know
Though the king that howls has howled
But you feel like sentimental
But you don't care
If I just share it in your heart
Heart…

Hopelessly
So hopelessly
I'm breaking through for you and me

And you know
Though no one told you to
And you found out
Where you were going, where to
You're through with me
But I know that you will be back
For more

And you know
And though no one told you so
And you know, blue sky
Like a harder shade of blue
And you walk
When you want to let go

Me, I'm on the outside, tell me fade away
Drop me down but don't break me
In your sleep
In your sleep, inside
It's in your heart and mind

Whole sea is dark
It's in your heart and mind
Sweetly, those will come
Loving is on your side walking through
Something in your heart
It beats like something new

MLK

Sleep, sleep tonight
And may your dreams be realised
If the thunder cloud passes rain
So let it rain, rain down on he
So let it be
So let it be

Sleep, sleep tonight
And may your dreams be realised
If the thunder cloud passes rain
So let it rain, let it rain
Rain down on he

Released as a B-side to The Unforgettable Fire in Australia and New Zealand only in September 1984

The Edge

THE UNFORGETTABLE FIRE ALBUM, PREVIOUSLY UNRELEASED MATERIAL, AND VARIOUS LIVE RECORDINGS AND B-SIDES CONTAINED IN THIS RE-ISSUE, ELOQUENTLY CAPTURE THE MOOD OF THE TIME, AND PAINT A PORTRAIT OF U2 AT A PIVOTAL MOMENT IN OUR CREATIVE DEVELOPMENT.

The striking thing, looking back, is how rather than assuming the mantle of a band who had arrived (the *War* album had been a major international hit), we carried ourselves like a band who were just starting out. In spite of our success, we instinctively understood that we had a lot to learn. We were hungry for more sophisticated artistic arguments. We knew that we had far more creative questions than answers.

This collection reveals a searching experimental spirit fostered to a large extent by our producer Brian Eno, working on his first outing with U2, alongside Danny Lanois in the role of engineer. We were eager students working with a dedicated mentor. My memory of the sessions was of a creative momentum that swept us all along. There was no time for reflection; we moved forward at speed using our intuition, discerning by instinct the most promising paths to take. Having been a touring band for half a decade we were expert in the art of live performance, and this understanding of the live dynamic, coupled with Eno's sense of the greater artistic context, encouraged a very unique and broad range of music.

The album recording took place during the summer of 1984 over several weeks in various rooms of Slane Castle, County Meath, the baronial home of the Marquis of Cunningham, and was mixed at the original Windmill Lane Studios in Dublin.

TRACK NOTES:
The track called "Disappearing Act", formerly known as "White City", was recorded at the beginning of the Slane sessions before we had set up our multi-track recording equipment, hence it only existed as a stereo instrumental recording. We did multi-track tape recordings of a simplified version later on, but for whatever reason, it never inspired a compelling vocal melody idea; maybe because when we came to re-cut the track, we omitted the section before the chorus, which in "Disappearing Act" turned out to be a crucial section. So after 25 years and a few weeks, while in France on a break between shows on the 360º tour, "White City" was completed and became "Disappearing Act".

"A Sort of Homecoming (Live)" – The backing for this version was recorded at a Wembley Arena sound check during the UK leg of The Unforgettable Fire tour. We had approached Tony Visconti about working with us to achieve a new recording that captured some of the energy of the song in concert. Tony had produced one of the great live albums of all time: ***Live and Dangerous*** by Thin Lizzy. He suggested some alterations to the arrangement, which we tried out and really liked. We took this basic track to Good Earth Studios in London and recorded vocals and added some live ambience from the concert performance. It's maybe a bit too orderly for a real live U2 recording, but it is a great version of the song, and Tony did capture a great vocal performance from Bono.

"Bad (Live)" – When we released ***The Unforgettable Fire*** album, the song "Bad" wasn't considered to be a particular stand-out track. It is by comparison to the eventual live version a fairly subdued rendering. When we started playing it in front of a live audience, we quickly found out how potent it really was. Pretty soon it had become a real tour de force, and it became obvious that we should record a live version. Recorded on the UK leg of The Unforgettable Fire tour, it became the definitive version and one of our most famous live recordings.

"Love Comes Tumbling" – A track taken from the pile of out-takes from ***The Unforgettable Fire*** demo sessions and completed as a B-side. These tracks by necessity came together very quickly and sometimes took unexpected turns. "Love Comes Tumbling" is an unusual piece that showcases a more tentative, fragile aspect of our writing.

"The Three Sunrises" was a tune that almost made the album, but in the end was too different from the rest of the material. It was the first track to be finished when we went looking for B-sides and remains one of our best out-takes. The guitar is heavily influenced by King Sunny Ade. This track was made up of two different performances with edits at 37 seconds in, and at 3:31.

"Yoshino Blossom" was a piece of music that we demoed as a prospect for the album. It seemed at the time to be a colour already well represented, so we never got around to developing it beyond this point. Featuring the same Yamaha CP70 electric piano used on "New Year's Day", and a newly acquired guitar playing device called an E-bow, also used on "Disappearing Act". This is the original mix done at the time of recording. It stands up very well as an instrumental, though we would have originally considered it a backing track for a piece with vocals.

"Wire (Kevorkian 12" Vocal Remix)" – This remix of "Wire" by François Kevorkian is the continuation of a collaborative relationship that started with mixes of "New Year's Day" and "Two Hearts Beat As One" from the ***War*** album. François's mix uses the musical elements on the original multi-track tape rather than constructing a completely new groove, as became the standard when sampling equipment became available. In this sense, his remix approach is more like the dub-mix style popularised by Lee "Scratch" Perry.

"Boomerang I" – This track has the unmistakable influence of Brian Eno. I think it was the result of a studio jam. I can hear Danny Lanois on second bass guitar, as well as Brian on keyboards. It never got beyond its easily recognizable influences, but made a great B-side.

"Pride (Single Version)" – This is very similar to the album version, but was finished first and contains a longer guitar solo section that was edited out of the album version. It was recorded in Windmill Lane towards the end of ***The Unforgettable Fire*** album sessions. Attempts had been made to record the song in Slane Castle but no-one believed in the result. By the time we got to Windmill we were under serious pressure to deliver a convincing backing track. It all came together one afternoon. It's a great performance from everyone, but it's my least favourite sounding track from the album; Slane Castle had so much more ambient personality than the Windmill Lane studio room.

"A Sort of Homecoming (Daniel Lanois Remix)" – When Danny heard we were re-recording "A Sort of Homecoming", he wanted to have a shot at producing a single or radio version. By then he was working with Peter Gabriel on the *So* album. This version was produced using the original album backing track and lead vocal, with additional vocals and other musical elements recorded at Peter's studio in Bath. Peter Gabriel's vocals are an unmistakable feature of this reworking of the track.

"11 O'Clock Tick Tock" – This version of "11 O'Clock Tick Tock" is simply the full-length version of the original mix, released as the B-side of the "Pride" single.

"Wire (Celtic Dub Remix)" – Another François Kevorkian mix. This one apparently has a Celtic aspect. I don't really know what it is, but it sounds great.

"Bass Trap" – Recorded for ***The Unforgettable Fire*** album at Slane Castle. One of the experimental tracks that didn't make the cut, it came via the Eno bag of tricks. In this case, we used a device that allowed you to trap a short musical passage and loop it ad infinitum. This exact idea went on to become the catalyst of an entire music culture called hip hop. Here we simply looped a few bars of Adam's bass, then I played guitar and Daniel Lanois played pedal steel on top.

"Boomerang II" – As with "Boomerang I", but a different take on the out-take.

"4th of July" – This made the album as an ambient interlude, here in its slightly longer B-side incarnation. Its title, a reference to the occasion of the birth of the first child in the U2 camp, my daughter Hollie. It was essentially a jam between Adam and myself, with me improvising on slide guitar using a sonic treatment created by Brian and Daniel.

"Sixty Seconds in Kingdom Come" – This track came together in a few moments of down time. It's a jam around some echo bass by Adam or me, with vocals added afterwards. A bit rough, but a lot of fun.

The Edge

U2
THE UNFORGETTABLE FIRE

ORIGINAL CREDITS

A Sort of Homecoming
Pride (In the Name of Love)
Wire
The Unforgettable Fire
Promenade
4th of July
Bad
Indian Summer Sky
Elvis Presley and America
MLK

Produced and engineered by Eno/Lanois
Additional engineering Kevin Killen
Assistant Engineer Randy Ezratty
All tracks recorded in Ireland at Slane Castle,
Co. Meath and Windmill Lane Studios, Dublin

Bono – vocals
The Edge – guitar, keyboards, vocals
Adam Clayton – bass
Larry Mullen Junior – drums

Additional vocals, instruments
and treatments – Eno/Lanois

Music U2, Words Bono
String arrangement – Noel Kelehan
Fairlight – Paul Barrett

Management – Paul McGuinness
Anne-Louise Kelly – Principle Management, Dublin
Ellen Darst – Principle Management, New York

U2 Crew: Dennis Sheehan, Joe O'Herlihy,
Steve Iredale, Tom Mullally,
Steve Rainford, Peter Williams, Tim Buckley,
Lord Henry Mountcharles

Sleeve – conception by Anton Corbijn/Stephen Averill
Realisation – Anton Corbijn/The Creative Dept. Ltd
Based on a concept of Simon Marsden

Thanks to Mrs Christine Kerr

Drums: Yamaha.
Strings: James Howe Industries

2009 EDITION:

Re-mastering directed by The Edge

Album production managers:
Brian Celler, Candida Bottaci

Research and archive analysis: Cheryl Engels,
Partial Productions

Remastering produced by Cheryl Engels,
Partial Productions
Remastering engineering by Scott Sedillo,
Bernie Grundman Mastering
Technical Support by Thomas "Beno" May

U2 catalogue re-release co-ordinator:
Nick Stewart & Associates

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In the UK:
www.greenpeace.org.uk
email: supporter@uk.greenpeace.org
Freephone: 0800 269 065

In the USA:
www.greenpeaceusa.org
email: info@wdc.greenpeace.org
Toll-Free: 1-800 326 0959

Rest Of The World:
www.greenpeace.org
email: supporter.services@int.greenpeace.org
Tel: +31 20 514 8150

Fight AIDS and extreme poverty:
Join the One Campaign: www.one.org

Buy (RED): www.joinred.com

BONUS AUDIO CD

DISAPPEARING ACT
From *The Unforgettable Fire* sessions
Produced by Brian Eno
Engineered by Daniel Lanois
Additional engineering by Declan Gaffney
Additional vocals by Bono and The Edge
Piano by The Edge
Keyboards by Declan Gaffney
℗ 2009 Universal-Island Records Limited

A SORT OF HOMECOMING (Live)
B-side to "The Unforgettable Fire", and from the
Wide Awake In America EP
Recorded at Wembley Arena, London, England,
15th November 1984
Produced by Tony Visconti
Location Engineer: Kevin Killen
Additional recording at Good Earth Studios, London, England
Mixed by Kevin Killen
℗ 2009 Universal-Island Records Limited

BAD (Live)
From the *Wide Awake in America* EP
Recorded at the NEC, Birmingham, England,
12th November 1984
Produced by U2
Location Engineer: Kevin Killen
Mixed by Ron St Germain.
℗ 2009 Universal-Island Records Limited

LOVE COMES TUMBLING (Out-take One)
B-side to "The Unforgettable Fire", and from the
Wide Awake in America EP
Produced by U2
Engineered by Paul Thomas
Mixed by U2 and Kevin Moloney
℗ 2009 Universal-Island Records Limited

THE THREE SUNRISES (Out-take Three)
B-side to "The Unforgettable Fire", and from the
Wide Awake in America EP
Produced by U2, Brian Eno and Daniel Lanois
Engineered by Kevin Moloney
Mixed by U2 and Kevin Moloney
℗ 2009 Universal-Island Records Limited

YOSHINO BLOSSOM
From *The Unforgettable Fire sessions*
Produced by U2
Engineered by Paul Thomas
℗ 2009 Universal-Island Records Limited

WIRE (Kevorkian 12" Vocal Remix)
Remix produced by François Kevorkian
Remix engineering by Frank Filipetti
℗ 2009 Universal-Island Records Limited

BOOMERANG I (Instrumental)
B-side to "Pride (In the Name of Love)"
Produced by Brian Eno and Daniel Lanois
Additional engineering by Kevin Killen
℗ 2009 Universal-Island Records Limited

PRIDE (IN THE NAME OF LOVE)
– Single Version
Produced by Brian Eno and Daniel Lanois
Engineered by Daniel Lanois
Additional engineering by Kevin Killen
℗ 2009 Universal-Island Records Limited

A SORT OF HOMECOMING
(Daniel Lanois Remix)
Produced by Brian Eno and Daniel Lanois
Remixed by Daniel Lanois
Additional vocals by Peter Gabriel and Daniel Lanois
℗ 2009 Universal-Island Records Limited

11 O'CLOCK TICK TOCK
B-side to "Pride (In the Name of Love)"
Produced by Martin Hannett
Engineered by Paul Thomas and Martin Hannett
℗ 2009 Universal-Island Records Limited

WIRE (Celtic Dub Mix)
Track on 7" vinyl given away free with *NME*, May 1985
Produced by Brian Eno and Daniel Lanois
Remix produced by François Kevorkian
Remix engineering by Frank Filipetti
℗ 2009 Universal-Island Records Limited

BASS TRAP
B-side to "The Unforgettable Fire"
Produced by Brian Eno and Daniel Lanois
Engineered by Daniel Lanois and Kevin Moloney
Mixed by Kevin Moloney
℗ 2009 Universal-Island Records Limited

BOOMERANG II
B-side to "Pride (In the Name of Love)"
Produced by Brian Eno and Daniel Lanois
Additional engineering by Kevin Killen
℗ 2009 Universal-Island Records Limited

4TH OF JULY – Single Version
B-side to "Pride (In the Name of Love)"
Produced by Brian Eno and Daniel Lanois
Additional engineering by Kevin Killen
℗ 2009 Universal-Island Records Limited

SIXTY SECONDS IN KINGDOM COME
(Out-take Two)
B-side to "Unforgettable Fire"
Produced by U2, Brian Eno and Daniel Lanois
Engineered by Paul Thomas
Mixed by U2 and Kevin Moloney
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